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THE ARYAN PATH

Point out the "Way" — however dimly, and
lost among the host — as does the evening star
to those who tread their path in darkness.

— *The Voice of the Silence*

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CHARANJIT SINGH BINDRA

Guru Nanak and World Peace

[We reprint this article as timely from THE ARYAN PATH, November 1939. Professor Charanjit Singh Bindra, M.A., LL.B., then of the Khalsa College, Amritsar, wrote it before the outbreak of the Second World War. It gives one more instance of the striking similarity between the teachings of great sages in every clime and of every era. Some of the sayings of Guru Nanak on *Ahiṁsā,* as quoted by the author, are almost identical, even in form, with, let us say, those of the Buddha in the past and of Gandhiji in our own generation.—ED.]

"GAS MASKS mouldering in cupboards, half-finished trenches water-logged and crumbling in parks are all that is left to remind Londoners of the pathetically inadequate air-raid precautions. ..." And the editors of *The New Statesman and Nation* fondly ask if trenches are to be regarded as a prime factor in civilian protection. Must man, creation's crown, with his immortal soul, crawl like a beetle into a hole? Must all his philosophic thought and all his science come but to this derogatory Nemesis? Is that all the heritage of our civilization?

To fight is a tendency ingrained in man, the students of human nature point out. The biologists corroborate them with their evidence of the struggle for existence in every phase of life, adding that it is the fittest who survive. The rejoinder from the man of the world is that the "fittest" is seldom the best or the noblest. Fortunately in the plane of spiritual values all is different. This is what saves the race from degenerating into an amoral existence, from burrowing underground.

Hoping for a peace dividend the nations in the West are investing fabulous fortunes in armaments. To be ever ready for war seems to them to be the only guarantee against it. The sages in the East, however, have at all times sought to remove the menace of war by transmuting the truculent proclivities of man into spiritual action. Not long ago India her-

self was in the grip of raiding conquerors who threatened to annihilate her civilization, even as Europe is threatened today by the newly forged weapons of war. All physical force failed to be of any avail. At that time a sage arose to set up a new tradition which would deliver the world from the shackles of slavery and establish the Kingdom of Truth and Righteousness. In virtue of the potency of his message, that sage, Guru Nanak, will go down in the annals of human history as a saviour of mankind; for peace is the essential outcome of his ideology.

It appears to have been the cardinal point of his philosophy that man can be saved only by the strength which comes of conquering himself. The personality or self of the individual is the real citadel of the race, and that is what most needs fortifying. In a beautiful metaphor the Guru has explained this process of fortifying the self:

> Servitude to contentment thy earrings be;
> Hard labour, thy beggar's bowl;
> And smear thyself with the dust of holy meditation.
> Like thy overall, considerations of death be ever present with thee;
> Thy ego be as virtuous as a virgin's;
> And the customs of thy people, thy supporting staff.
> Thy noblest ideal, no less than the highest of Jogis,
> Be to accept all men as thy equals; and remember
> That he who conquers self, conquers the world.
>
> (*Japji*, XXVIII)

The guarantee for peace, both political and of the soul, lies not in conquering and disarming others but in conquering one's own self and in accepting all fellow men as one's equals. Much of the virus of hatred that consumes the race today would become innocuous if the leaders of peoples adopted this message of the Guru as their guiding-star. The path of enlightenment and of truth does not lie in mere pious protestations but in the development of certain definite virtues of character and of conduct. Honest hard work accompanied by contentment and mellowed by thought makes one's life both holy and pure. Further, it is not a life of passivity that is urged. The individual is not to shrink from action. Even passive resistance must be active in practice. That is the first requisite for the conquest of self. The Sikh, the true follower of the Guru, must always be prepared, must fulfil his duty, and must not lead a life of mystic deliberation without action; for it has been said that all worship or devotion is of no significance or value if a man does not live up to his ideals: "*Viṇ guṇ kite bhagat na hoe*" (*Japji*, XXI).

The Guru has made contentment and reflection necessary adjuncts to activity, so that the last may not be directed exclusively against external

forces. The Khalsa is to fight, but not against men. He is to be always fighting against himself, against all that is wicked in human nature, so that he may master the tyrant in him, as Bertrand Russell would say. Indeed "there is no hope for the world unless power can be tamed and brought into the service, not of this or that group of fanatical tyrants, but of the whole human race."

But a man's interests are not to be centred on himself. He should maintain the necessary detachment from his surroundings. Identification of oneself with one's surroundings makes it impossible to take the broader view of things and to look with sympathy on incidents that are not related to oneself. And unless this habit of self-projection is acquired, all efforts to conquer oneself will be futile. Nothing can better emphasize this detachment than the realization that death overtakes all the results of human effort. It is only the one who is strengthened by this impersonal attitude who can respond with a cheerful countenance to the call of duty under all circumstances. Particular stress is, therefore, laid on living a normal life, though it should be characterized by a strong sense of detachment.

That we shall cease to be is no ground for pandering to the senses. Ever-present premonitions of death should lead rather to purity of soul, and thus make it easier for a man to tread the path of duty. This path of human duty is defined by the *jugat,* the consensus of world opinion as made explicit in ancient customs and precedents. That alone can be the criterion for all morality and for all action. What actually is the Divine Will, it is beyond us to know: "All is by the Will divine, but none may say what that Will is." (*Japji,* II)

Having thus taken his cue from his own conscience and the *Sangat* (social group), a Sikh must march on the path of duty undaunted by the opposing forces. He must not allow himself to be distracted by constant questionings. That is the significance of faith: to make of man a true soldier on the path of duty. For this very reason the emphasis is laid on the acquisition of personal virtues, for these alone make the higher life possible. Contentment, forethought, ever-present presentiments of death, and an unsophisticated nature guided by usage from times immemorial are the unfailing guarantees of right action.

By making right action the fundamental basis for even spiritual life, great possibilities have been opened up for the soul. The search for God is to be but obedience to His commands. The Guru has stated the proposition in the first verse of the *Japji*:

> When no meditation can avail,
> Though one make a million attempts;

When quiet concentration cannot aid,
Though one forget all but Him;
When no satisfaction can come through hungering,
Though one acquire the Regions three;
Even when all wisdom of the wise does fail;
How can one win grace with Him
And rend the veil of ignorance?
But keep His commands, O Nanak,
As is ordained for man.

This makes spiritual beatitude subservient to personal virtue. In other words, all the spiritual forces are to be harnessed for the development of the individual character.

The doubly strengthened individuality of man is not to go unrestrained. Special care is enjoined to control the five emotions that lead man astray — lust, anger, greed, fondness, and pride. Mastery over these is the first step towards spiritual life. Herein lies the great triumph of man over all that is weak in him. The peace of the world would not now be hanging by a straw if the leaders of the race had learnt this lesson and had incorporated it in their lives. What we actually find is that their pride of possession, their self-conceit, and their anger when their ambitions are thwarted hold sway over them and are causing perpetual sabre-rattling. The dismemberment of Czechoslovakia would not have been accomplished if the individual had come into his own inheritance of spiritual strength. It is only the strength of the individual as such that can stand against the depredations of the tyrant in man. That alone can create an effective world opinion; that alone can be a dependable basis for world peace.

It does not need to be explained that a life of obedience to the above-mentioned commandments must essentially be harmless. Strength and harmlessness are by no means mutually exclusive. The criterion for real strength is a spirit of non-aggression which must be born of fearlessness. No genuine fearlessness is possible unless it is based on harmlessness. That is the secret of strengthening the individual, the redoubtable citadel of every nation. Great prominence is given by the Guru to this ideal of harmlessness based on fearlessness. When the qualities of the Paramount Personality are enumerated in the statement of the fundamentals at the commencement of the holy *Granth,* absence of enmity and ill-will is placed in close juxtaposition to fearlessness — *Nir bhao nir ver.* The ideal placed before the Sikh is: Caress the feet even of those who beat thee with fisticuffs, conquer with love even those who do evil to thee. And conquered they shall be if the individuality is strong enough, fearless enough, harmless enough. Here is a lesson in the supreme sacrifice of self.

Such a code makes possible a new relationship between man and man. Aware of the goodness in every individual, we address ourselves to that spark of the eternal Light in him and seek to help it to manifest in nobility of action. The virtue of the individual, tempered in the furnace of *Sadh-sangat* (Good Company) rules out all possibility of oppression. It can create a world opinion strong enough to provide a tangible basis for collective security. It is the only dependable guarantee against the abuse of power. By making the individual both fearless and harmless, it will do more: it will remove the occasion for war!

CHARANJIT SINGH BINDRA

A Philanthropic Medical Mission

On 17 November 1969 Dr. R. U. Hingorani, heading a delegation of ten eminent medical colleagues, leaves London for India. They will operate on poor blind children for the sake of humanity and the Hippocratic oath. They actually begin operating at dawn on the day of Guru Nanak's 500th birth anniversary, 23 November 1969. Dr. Hingorani has observed to an interviewer:

> I have found so many poor blind children, that, were my colleagues and I to help day and night, we couldn't even satisfy the demand for this work. The demand is so great, that, were I to take surgeons around the world, working all day and every day, we could not do enough for the blind children!
>
> Therefore, I strongly feel that, in my very small way, I should do my bit to help, starting at dawn of Guru Nanak's birth anniversary, on the 23rd of November; and, I hope, that with the help of God, I shall do this on every birth anniversary of our Guru Nanak!

This philanthropic trip is arranged under the auspices of The International Cultural Exchange, World Organization (which has done much similar work in the past), in conjunction with the Trustees of The Guru Nanak Foundation, India.

ROY OLIVER

Martin Buber and the Way

["Roy Oliver" is the name recently adopted by our old friend Mr. Roy Walker since he discovered in himself a special commitment to the exposition of Jewish mysticism. In his own name of Roy Walker he has been the author of many books, among which were *The Wisdom of Gandhi* (1943) and *Sword of Gold — A Life of M. K. Gandhi* (1945).

This article offers in an extremely compact but impressively documented form an outline of the thought of the great Jewish thinker and mystic Martin Buber. Roy Oliver is the author of *The Wanderer and the Way: The Hebrew Tradition in the Writings of Martin Buber* (1968).—ED.]

> Religions are mansions into which the spirit of man is fit in order that it might not break forth and burst open its world. Each of them has its origin in a particular revelation and its goal in the overcoming of all particularity. Each represents the universality of its mystery in myth and rite and thus reserves it for those who live in it. Therefore, to compare one religion with another, valuing and devaluing, is always an undertaking contrary to being and sense. ... One may only compare the corresponding parts of the buildings according to structure, function and connection with one another, honestly, but never valuing: because their relationship to the ever invisible Sanctissimum is concealed ... I am allowed, bound and free as I am, to speak as I speak.
>
> —MARTIN BUBER

MARTIN BUBER had a Jewish upbringing in his grandfather's home but, like so many other Westerners of his time, as a young man his spirit was "determined by manifold influences, taking ever new shape but without centre and without growing substance." From the turn of the century, when he was in his early twenties, Buber began to write his earliest essays, some of which show the influence of Oriental religions. At first Vedanta and Buddhism were more prominent; then the emphasis shifted towards Taoism. But by 1914, under the pressure of a crucial private experience as well as World War I, Buber had developed from his ecstatic "unitive" mysticism to the dialogical acceptance of all experience that reached maturity in the famous *I and Thou* (1923). Much later in his long life, living and working in Jerusalem during World War II, he returned to this comparison of his own Hasidic position with that of Oriental mysticism, now particularly of Sufism and Zen Buddhism.

The essential unity of the Orient, Buber writes in "The Spirit of the Orient and Judaism," was already apprehended at the beginning of the last century, by Goethe and others. To characterize it, he makes an

audacious distinction, apparently contrary to the hackneyed one between the "active" West and the "passive" East: the Oriental type of human being is a man of pronounced motor faculties, in contrast to the Occidental type whose sensory faculties are greater than his motor.

We cannot here pursue Buber's elucidation of this contrast of human types.

> But — and this is where all great Asiatic religions and ideologies meet — the unified world must not only be conceived, it must be realized. It is not merely given to man, it is given to him as a task; he is charged with making the true world an actual world.

That, Buber insists, is the essential meaning of Vedanta, Tao, Avesta. It pursues a way of living that is a way of acting on the world. "To the Orient, the contemplated idea is a project that becomes reality only in the lived idea. This alone, the lived idea, *is*."

The Jews he calls the Orient's latecomers.

> All that I have said about the Oriental is especially true of the Jew. He represents the human type with the most distinctly pronounced motor faculties. ...
>
> Just as the Indian brings the world to unity by his insight, so the Jew brings the world to unity by his decision. ...
>
> It is the essence of the world that is brought to its own fulfilment, to its unity and its wholeness, by the insight of the Indian and the decision of the Jew.

This essentially Oriental character of Hebrew spirituality is emphasized not only by what is common to the Orient and the Jew but by claiming that

> of all the Orientals the Jew is the most obvious antithesis to the Greek. The Greek wants to master the world, the Jew to perfect it. For the Greek the world exists; for the Jew it becomes. The Greek confronts it; the Jew is involved with it. The Greek apprehends it under the aspect of measure, the Jew as intent. For the Greek the deed is in the world; for the Jew, the world is in the deed. ...
>
> None of the great religious teachings originated in the Occident. The Occident received and spiritually reworked what the Orient had to offer, assimilating it to its own forms of thought and sensibility and altering it to fit their pattern. At times, it succeeded in developing further what the Orient had to offer; but it was never able to oppose a symbol of its own to the towering symbols of Asia. ...
>
> What is it that Europe lacks, of which it is forever in need and which it can never generate out of its own resources? ... What it lacks is the pristine knowledge of the meaning of authentic life, the innate certitude that "One thing above all is needed." It is this that is creatively enduring

in the great Oriental teachings, and in them alone. They posit authentic life as the fundamental metaphysical principle, not derived from nor reducible to anything else; they proclaim the way. ...

He who walks on the way, walks in the footsteps of God.

Of the great spiritual systems of the Orient, the one destined to have decisive effect on Occidental man was the Hebrew, the teaching that was not the privilege of the sage or the chosen but offered to the man who lacked or had lost his way, the sinner. It was also the way of orientation towards the positive deed.

It did not want — as, for instance, Buddhism did — to lead away from this world, but into its very heart; it did not ask active man to renounce action, but to learn to act justly; it did not kill the vital force of passion; indeed, it wished to intensify it by its prodigious demand. ...

This movement did not, it is true, conquer the West by its original essence, but by a syncretistic structure; it is also true that it took over from Hellenism more than images and words. But what remained enduringly creative in Christianity had originally been Judaism's prime possession

— the turning into the way, *Teshuvah.*

Grave damage was done to the exiled Hebrew spirit by the trend towards assimilation with the European "Enlightenment."

The last old structure of the Oriental spirit within Judaism appears to be shaken, with no foundation laid for a new one. Nevertheless, this foundation exists, and continues to exist, unshaken. It is the Jew's own soul. For the Jew has remained an Oriental.

Not only Israel but the Orient too has "passed through every heaven and hell of the Occident" or seems doomed to do so.

Our age will one day be designated as the era of the Asiatic crisis. The dominant nations of the Orient have surrendered partly to the external power of Europe, partly to its internally-overpowering influences. They have not preserved their most sacred possessions, their great spiritual traditions; at times they even relinquished them voluntarily. The subjugation of India, the self-Europeanization of Japan, the debilitation of Persia, and, lastly, the ravaging of China where the ancient Oriental spirit seemed to dwell in inviolable security, are some of the phases of this process. The soul of Asia is being murdered, and is itself participating in the murder.

In this crisis, Buber had the courage to call for a lead from the West.

Europe must dare to promote a new era, in which the Orient will be preserved and an understanding between East and West established for their mutual benefit and for the humanitarian work they must share. ...

For this world-historical mission, Europe has at its disposal a mediating people that has acquired all the wisdom and all the skills of the

> Occident without losing its original Oriental character, a people called to link Orient and Occident in fruitful reciprocity, just as it is perhaps called to fuse the spirit of the East and the West in a new teaching. How this may come about cannot yet be outlined.

Since those prophetic words were written, just before World War I, the world scene has darkened. The call for an initiative of West-East understanding has gone unheeded in the stampede towards the new technological "utopia." But there is still a Hebrew vocation for mediation between West and East, tragically obscured at present by the Middle East imbroglio. If there is indeed to emerge in the coming millennium a new formulation of the perennial teaching, it may some day be realized that the voice crying aloud in the wilderness in our time was Buber's.

In the 1940–3 essay "God and the Soul," Buber was still speaking of "the experience of the soul that is clearly common to all mystics." He still believed that the "I am" of the mystic seeks to lose itself in the "I am" of God. But now he saw this "union" as one that, like the earthly eros, presupposes the basic duality of I and Thou; "God is the One standing over against the man. What is left behind in encounter is not individuality only self-consciousness."

The God to whom the mystic turns is One. Hindu (Śaṅkara), Islamic, and Christian (Eckhart) mysticisms variously distinguish a "passive" Godhead from an "active" God. Buber believes that Hasidism (the eighteenth-century Hebrew spiritual-communal revival in Eastern Europe) took a vital step beyond this somewhat gnostic distinction. The *zaddikim* (teachers) appealed to the beautiful image of the father who *seemingly* limits his own understanding, making himself a child for the sake of the child, but without diminution of his full love. It is not the self-limitation of the Divine but the limitless original Godhead itself, the Being, that speaks the "I" of revelation. Thus, it seems to Buber, it is in Hasidism alone that mysticism had fully become *ethos*. "Here the mystical soul cannot become real if it is not one with the moral."

This is where comparison and discrimination of different spiritual traditions must go hand-in-hand. As Buber illustrates in his late essay "Hasidism in History of Religion," the same *motif* may be found with varied significance in different types of teaching. The true valuation of these variations and differences goes deeper than what is often attempted in the sort of comparative history of religions that proceeds from grouping apparently similar utterances.

Buber takes a *motif* common to mysticism in general — of the one who knocks at a teacher's door for admission and the replies he receives. This is illustrated from Hasidism and from Sufi literature; there are

parallels in *Bhakti* mysticism and Rhenish monastic mysticism of the Middle Ages. But the parable also occurs in a contrasting type of mysticism, that of Zen Buddhism.

In the Zen land-settlements, Buber remarks, work is the foundation of life. Not through turning away from reality but only by giving himself to it can man attain salvation. Even the sword-masters of the Samurai turned to the great Zen teachers for instruction in concentration before going into battle. An apparently similar emphasis on community living, on concentration on the deed in hand, the common task of daily life, characterized the Hasidic communities where — as also in Eastern tradition — it was taught that the Hasid mght learn concentration and devotion even from the master thief.

But in Zen, the intensive pointing to the concrete serves to divert the spirit from discursive thought; it is not the things themselves that matter but their non-conceptual nature as superior to all concepts. In Hasidism, on the contrary, the things themselves are the objects of religious concern, they are the abode of the holy sparks that man shall raise up. "The realism of Zen is dialectical, it means annulment; Hasidic realism is Messianic, it means fulfilment." For Zen, unconditional reality is accorded only to the *moment,* the dimension of historical time disappears. Hasidism, it seems to Buber, is the only mysticism in which *time* is hallowed.

Much that can be only briefly indicated here is more fully expressed in the essays to which reference has been made.* But the essential outcome of Buber's own transition from an early ecstatic type of personal mystical experience, understood in the "unitive" manner, to the mature dialogic I-and-Thou Hasidism with its full historical seriousness and world-redemptive task comes out in the brief 1957 Foreword to a republication of his 1909 essay on "The Teaching of the Tao." This is so vital to what is here offered that it must be quoted in full. Buber's little *opus* on Tao

belongs to a stage that I had to pass through before I could enter into

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* The four essays by Martin Buber to which reference is made above may now be read in English translations as follows:

"The Teaching of the Tao" (1909) with new Foreword (1957):

BUBER, MARTIN: *Pointing the Way.* Translated by M. FRIEDMAN. (Routledge and Kegan Paul, London, 1957)

"The Spirit of the Orient and Judaism" (1912-14):

BUBER, MARTIN: *On Judaism.* Edited by NAHUM N. GLATZER. (Schocken Books, New York, 1967)

"God and the Soul" (1940-3)

"Hasidism in History of Religion" (1940-3)

BUBER, MARTIN: *The Origin and Meaning of Hasidism.* Translated by M. FRIEDMAN. (Harper Torchbooks, New York, 1966)

an independent relationship with being. One may call it the "mystical" phase if one understands as mystic the belief in a unification of the self with the all-self, attainable by man in levels or intervals of his earthly life. Underlying this belief, when it appears in its true form, is usually a genuine "ecstatic" experience. But it is the experience of an exclusive and all-absorbing unity of his own self. This self is then so uniquely manifest, and it appears then so uniquely existent, that the individual loses the knowledge, "This is my self, distinguished and separate from every other self." He loses the sure knowledge of the *principium individuationis*, and understands this precious experience of his unity as the experience of *the* unity.

When this man returns into life in the world and with the world, he is naturally inclined from then on to regard everyday life as an obscuring of the true life. Instead of bringing into unity his whole existence as he lives it day by day, from the hours of blissful exaltation unto those of hardship and sickness, instead of living this existence as unity, he constantly flees from it into the experience of unity, into the detached feeling of unity of being, elevated above life. But he thereby turns away from his existence as a man, the existence into which he has been set, through conception and birth, for life and death in this unique personal form. Now he no longer stands in the dual basic attitude that is destined to him as a man: carrying being in his person, wishing to complete it, and ever again going forth to meet worldly and above-worldly being over against him, wishing to be a helper to it. Rather in the "lower" periods he regards everything as preparation for the "higher." But in these "higher hours" he no longer knows anything over against him: the great dialogue between I and Thou is silent; nothing else exists than his self, which he experiences as *the* self. That is certainly an exalted form of being untrue, but it is still being untrue. Being true to the being in which and before which I am placed is the one thing that is needful.

ROY OLIVER

The Poet as Seer

In his poem the poet tells
The truth he knows but does not prove.
The poem is truth in beauty given,
Flower-beauty, displaying the colour of angels.
It bears the perfume prepared in heaven
And foreign to earth.
The poet is a seer of God.

MARY CARMAN ROSE

ALUN LLEWELLYN

Man and Mind : Time

[An essay on "Man and Mind: Space" by our old friend Mr. Alun Llewellyn appeared last month. This may be regarded as a companion piece. With the same perspective of combined philosophy and knowledge of the history of early science Mr. Llewellyn brings out some of the basic aspects of human thinking about time.—ED.]

IT IS AS YET too soon to speculate on the further practical success of ventures in the exploration of the surface of the Moon; the philosophical implications of what so far has been achieved are tremendous and can already be assessed. The successful piloting of Apollo 8 in lunar orbit overcame the difficulties of calculating the relative positions of Earth and its satellite in their revolutions around a common centre of gravity as parts of a binary system and of the opposition of the Moon, without intrinsic spin of its own, to the daily rotation of the Earth. But it did more. It gave to the human eye not only the picture of our world as a unit suspended, as a living thing, in the depths of a space untenanted by any parallel but also the even more important realization that, from those depths, the Pacific Ocean, divided by the convention of the International Date Line, no longer insists on the distinction between Today and Tomorrow but makes them both observable together and at the same time. For the first occasion in his history, Man has left not only Earth itself but has broken through the physical barriers from within which all his conceptions of time and space were developed. On the one hand, he can now be aware that these concepts are peculiar to himself and begin to understand that for the Universe neither of them exists. On the other, he can know that his own artificial reduction of the calculation of space and time to a common mathematical formula has successfully made navigable at least the inner reaches of the Solar System. The fact lends point to the theme of Aristotle that the Universe is Thought thinking about itself through Man. Man may be on the point of bringing into reality systems of order, perhaps of purpose, of beauty and justice in their widest sense, unrealized in the mechanics of the cosmos.

It was about 4000 B.C., as it seems, that Man achieved his most significant triumph, on which all his later accomplishment depended: the invention of mathematics and geometry on a scale which could record the movements of the heavens and chart the shape of Earth. That Earth is part of the system of the World in its Lucretian sense as the ultimate unity of star and sun, sea and shore, cannot be confined to the human mind. The migration of birds from continent to continent is now known

to be guided by observation of the sun and the skies of night; the intelligence of bees is known to have perfected a system of communication which can describe in terms of the angle of the sun to the hive the distance and direction of a pollen-trove. Man's study of the heavens was no less instinctive.

It seems probable that the sea, with its wider horizons than land can give and with its winds and currents that make travel more attractive, was the birthplace of Man's scientific enquiry. Polynesian voyagers, crossing the Equator, were familiar with the idea of Earth as a sphere on the evidence that the pattern of the skies to the south differed from that to the north. But it is the admitted fact that the first known citied civilizations, the Sumerian and Pre-Dynastic Egyptian and their contemporary in the Panjab, were skilled in seafaring about the Indian Ocean and built their towns on the geometric patterns and the numerical systems drawn from stellar observation. The 360 units (or degrees) of the circle and the right angles of its quarters (90°) were the basis of their architectural planning. But it is significant that of all such societies, associated with the complex of techniques belonging to the Chalcolithic cultures, none lay south of the Equator. The Incas founded their capital at Quito, precisely on the equatorial line, "where the Sun sat directly on the stone" which acted as gnomon for it; but their kingdom was late in development. Only in the northern hemisphere could be found what came to be accepted as the fixed and demonstrable centre for the cycle of the stars: the Pole. It provided the first point on which the human mind could construct the analysis of time and space. The recording of the movement of the sun's shadow established that at noon, the midpoint of its daily course, the sun stood due south, exactly opposite the point of the Pole at night; discovery of the equinoctial stations of dawn and sunset established the equal length of day and night at periods when the sun rose due east and set due west at right angles to the north-south line. The travel of the sun moving from the equinoctial line to high summer and its retreat from there southward to the shortest day of winter was recorded on the sundial by the X which Plato in the *Timeos* described as the pattern of Creation. Our present knowledge sees this pattern as the angle of Earth's axis against the plane of the sun, so measured by the gnomon-shadow. For those who accepted Earth as stationary and Man's mind as providing the fixed point of observation complementary to the fixed Pole, the message of an intelligent Creation to human intelligence was plain. Plato, in the Myth of Er, took this "crystal rod" of communication as the hinge upon which the planets of the World revolved; that the idea was not confined to philosophers

emerges from the fact that the cardinal points have their name from the *Cardo,* by which Latin described the north-south line between Pole and Noon; the word means a hinge.

These discoveries, once made, have remained not only fundamental but un-improved on. The fact that the cycle of stars does not complete itself fully in every 24 hours but "falls back" to the extent of 30° each month, or 360° in a year, has determined both the calculation of the degrees of the geometric circle and obstinately prevented calculation of the length of the year by the sun. The Western world does not end the year with the shortest day of Winter Solstice but by the fact that Sirius, rather more than a week later, stands due south at midnight precisely (GMT) on 31 December. The 30° fall-back of stars is repeated during each night every 2 hours. The 12 months of the year derive from this observation; so did the first known Sumerian "clock," which divided day into 12 divisions of 2 hours each.

But the earliest (recorded) attempt to create a co-ordinated system for time and space is of striking interest since it lays down points by which Man is still governed.

The Sumerian sign for the Heavens was the Cross of the Cardinal Points intersected by the of the Solstice stations. It was given the name AN. Old Babylonian made this the name for a God; and in its reduced form the *Epic of Gilgamesh* uses it to mark the significance of the Hero himself, creator of the City (Erech) and seeker of the Tree of Knowledge that would tell the purpose of human life. His visit to Sit-Napishtim, the one man whose wisdom had protected humanity's future in the Ark that bore against the Flood, is now famous. The instructions for the building of the Ark have been preserved in the poem. It was a square, 120 cubits long, 120 cubits high, divided into 6 "storeys" each subdivided into 9 "compartments." No instructions were given for its third dimension; for it was an allegory, an idea of the graph for time-space calculation.

This was the plan of the mathematics which created an order that would prevail against Chaos as the Mind of Creation instructed the mind of Man. The Romans inherited the same basic computation of 120 which, as Mommsen put it, combines the decimal and the duodecimal systems. But both 12 and 10 are numbers which must be arrived at by deliberate calculation. The area set out for the Ark is a multiple of 144 by 100. 144 can contain both the 24 hours of the day (6 times) and the 36 basic to the geometric circle seen as containing them (4 times). The multiple of 10 is needed to contain 360, and in turn become 100 when squared. The square itself is governed by the concept of the east-west

count of the equinoctial line (180° or 12 hours) and by the north-south movement of the sun between the Solstices, or Tropics. A very early convention traced this as 2 periods of 6 months each. Summer to Winter and Winter to Summer completed the 12-month cycle of the year, but a year computed as of 364 dawns contained by 365 sunsets. The convenience of this reckoning is that 364 can be quartered, as 365 cannot; it is still the custom to treat the year as a period of 52 weeks, each of 7 days (52 x 7 = 364). The "stopping" of the sun at the Solstices allowed the device of reducing the 182 days of the half-year to 180 by means of a stop-count. The "square" of 180° east-west and 180 days north-south was thus ingeniously conceived. It is to be remembered that the minuting of one day (24 hours each divided into 60 minutes) also results in a figure of 1440. The 6 "storeys" into which the Ark was divided seem to refer to the 6-month period of the Solstice, north-south count. Division of these by 3 gave the figure 18, and so for the east-west line of calculation, the result being a squared division of 9 for each "storey." But the figure of 120 cubits is firm in each case. It is obvious that these 120 cubits would have to be equated as 180 units, exactly as 12 hours are today equated with 180°. The proportion, when divided by the 30 representing both the days of the month and the degrees of stellar fall-back, is of 4 to 6. When it is recalled that the major purpose of time-space calculation was the relating of 24 hours to the full cycle of 360°, as still shown by the modern continental clock, the problem could be solved by a relation of 4 units to 6 decads or groups of 10.

However clumsy this appears at first sight, it remains the fact that all modern navigational systems (even those of stellar exploration) turn on the equation of 1° with 4 minutes. The unity of the original concept is shown by the fact that a degree is subdivided, as the hour is subdivided, into minutes, in each case 60 in number. 4 minutes of time are still reckoned as equalling 60 minutes of space. The relation of 4 units to 6 decads stays unchanged. It can be added that 4 x 180 and 6 x 120 give the same figure of 720, the count for the hemisphere, which is all that is observable at any one time, as 1440 is for the whole circle. The problem of finding a square to fit the circle was fundamental to Man's first analysis of his environment. For the unit and the decad, the Sumerians used the terms SAR and NER. Balance between them was found through factorizing 15, the number of degrees of movement among the stars equated with one hour. 12 decads multiplied by 3 gave 360; 12 units multiplied by 5 gave 60; a final relationship of 1 to 6 which is accepted as the basic Sumerian figure.

The "King-Lists" of what appear to be dates and describing what

obtained in Sumeria "before the Flood" have always been recognized as having some astronomic bearing. They seem to be accounts of earlier attempts to solve time-space analysis; the system of Sit-Napishtim, however, still governs us. The prevalence of multiples of 144 as the expression of the Thought governing the Universe and directing Man's destiny is evident from the Hindu calculation of the "Days" of Brahma, or the cycles of creation and dis-creation, to the calendric system of the Mayas. It clearly underlies the Etruscan method of time-space division into 16, from which 9 emerges as a Pythagorean factor. It also covers the tripartite division of the year into the alternation of 240° for the longest day and the longest night, 120° for the shortest, which survives in the astronomic "trine" or grouping of three stars at angles of 120° from each other. But the point is perhaps already sufficiently made, that time and space so far have been concepts profoundly influencing Man's mind in all its aspects and determining his analysis of the Universe, but belonging solely to conditions surrounding his point of observation on Earth and Earth alone; they are artifacts of his ingenuity made from materials at his disposal; but they have no real further relevance.

Whether similar conditions obtain on other planets to allow for a similar projection of thought upon the Universe is a question beyond the scope of this essay. On the surface of the Moon, the cardinal points will have neither the Pole that we know nor its relation with a sun at noon or at equinoctial stations to establish them. Nor, it may be added, is it likely that the Moon will have a core of iron to make the magnetic compass operable. Light itself in an alien or non-existent atmosphere may be found to behave unexpectedly. Space will reveal itself in a way so far beyond our conception. Time will be an unfamiliar record. The *Noo-sphere* of human intelligence which De Chardin postulated as the mantle for our planet has had its actual expression in those cardinal factors of time and space and their minuted sub-divisions which Man has set around it and used to embrace the stars. He is on the eve of breaking from that band of intelligence he has himself created. On the Moon, he may have still to accept its directives. But from the Moon, after six thousand years, he may at last evolve a wider sphere of knowledge than that which now tells him that Space is a closed circuit, destined for destructive explosion, from which he cannot escape, and that Time also is a narrow cycle wherein the future is inevitably predestined.[1]

ALUN LLEWELLYN

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[1] See *Babylonian and Assyrian Antiquities* (British Museum); STEPHEN TOULMIN: *The Fabric of the Heavens*; "The Sun Dial," *Chambers' Encyclopaedia*; LEONARD WOOLLEY: *The Sumerians*

S. VISWANATHAN

The Hymns of Sir William Jones

[Shri S. Viswanathan is lecturer in English at Sri Venkateswara University, Tirupati, and has already contributed to THE ARYAN PATH. In a long study, of which we print below the first part, he offers a critical appreciation of the hymns to various Indian deities written by Sir William Jones, famous as an Orientalist and a scholar. His contribution to the Western understanding of India by means of poetry is less well known and we are glad to print this well-documented survey of one aspect of that contribution.—ED.]

I

THE CONTRIBUTION of Sir William Jones (1746–94) as a pioneering English Orientalist and as the first Western scholar to reveal the riches of the Sanskrit language and literature to the West in a definitive way has received considerable recognition. That it was Jones's discovery of Sanskrit, especially of Pāṇini's grammar, which led to a breakthrough in Western linguistics, and, indeed, put it on a systematic footing, is, for example, a well-acknowledged fact. But his poems, and his speculative essays on the nature of poetry, have not had the attention that they seem to deserve.

His contemporaries seem to have regarded him as a not inconsiderable poet. In addition to a volume of poems published in 1772, which consisted of imitations of classical models as well as translations and adaptations of Persian and Arabic poems, besides some original compositions on Eastern themes, he produced a number of poetic compositions after 1772, most of them on Indian themes. Many of these appeared in the *Asiatic Miscellany* and the *Asiatic Researches* in his own lifetime; a few were published only posthumously. All the poems, naturally, found a place for themselves in his collected works which were published in six volumes quarto in 1799 and were reprinted in thirteen volumes octavo in 1807. The fact that the poems alone were republished in two volumes in 1810, and were reprinted repeatedly (five times up to 1822) speaks for the vogue enjoyed by the poetry of Jones at the start of the nineteenth century. He is one of the poets represented in the standard anthology of English poetry *Works of the English Poets from Chaucer to Cowper* edited by Alexander Chalmers and published in 1810[1]. Cary in his *Lives of the English Poets* (1846) gives him considerable space. Due allowance,

[1] Vol. 18 of the anthology by Chalmers carries the poems of Jones, and also the two prose essays by him from which I quote later in this essay. All the Hymns are printed by Chalmers (pp. 473–91). Quotations are from the Chalmers anthology (CHALMERS).

of course, has to be made for the probability that the fairly wide circulation of his poetry might have been due, in part, to his reputation as a great scholar and linguist, as a translator and as an Orientalist with a first-hand knowledge of remote, unfamiliar languages and cultures. Today Jones's poetry is unduly neglected by the literary historian.[2] The poems have been rendered nearly inaccessible by the lack of a standard modern edition and by their non-inclusion in standard anthologies but for a few which print one or two Persian adaptations. With some due reservations about the strict, intrinsic merit of his poems, the historical significance of Jones's bold experiments in them, and of the new movements of thought, imagery, and other original elements he introduces into his poems and into his essays, requires underlining. In this essay, the Hymns to Hindu deities[3] are taken up for consideration.

Ultimately part of Jones's great, humanistic venture of introducing the East to the West, the Hymns are primarily original, poetic compositions, neither translations nor adaptations (as are the "Persian" poems) nor mere exercises in the presentation of Hindu mythology to English readers. It is Jones's creative, poetic manipulation of Indian material which claims attention. By undertaking to write a whole series of poems entirely based on themes of Hindu religion and mythology for the first time in the history of English poetry, he expanded its horizons. The implications of his move are suggestive of new, rich possibilities in the relationships of poetry and myth and religious belief. The new ground broken by him in English poetry would seem to be even more remarkable than Jones's amazing capacity to feel at home in the labyrinthine intricacies and involutions of Hindu mythology.

Leaving aside the question how far the influence of the knowledge of Oriental lore, brought or inspired by Jones, operated on the Romantics right from Blake, reminiscences of Jones's poems have been traced in the poems of Wordsworth, Shelley, and Southey. The acquaintance of

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[2] R. M. Hewitt's "Harmonious Jones," in *Essays and Studies* Vol. XXVIII (1942) and V. de Sola Pinto's "Sir William Jones and English Literature," one of a series of bicentenary tributes to the many reputations of Jones in the *Bulletin of the School of Oriental and African Studies of the London University* (1946), are rehabilitations of Jones's poetry. Garland Cannon in his "The Literary Place of Sir William Jones" in the *Journal of the Asiatic Society* (Vol. II, No. 1, 1960) both surveys the reasons for the decline of Jones's status as poet and demonstrates the importance of his influence on later poets.

[3] Apart from the Hymns there are two Indian tales in verse, "The Palace of Fortune" and "The Enchanted Fruit," not to speak of the Indian translations, the most famous of which is that of *Shakuntala*. The Hymns contain, as both Professor Pinto and Professor Hewitt acknowledge, the best of Jones's poetry. Yet, but for brief comments by these two, and by John Holloway (*Widening Horizons in English Verse*, pp. 63–67) and by A. J. Arberry (the essay on Jones in *Oriental Essays*, pp. 48–86, esp. p. 82), nothing like a close study of these poems has been offered so far. The "Persian" poems have fared better.

Shelley and Southey with the poetry, especially the "Indian" poems, of Jones would seem to have been close.[4] In all probability, Wordsworth and Coleridge also knew Jones's poems. What is more, the poems of Jones in general and the "Indian" poems in particular exhibit features which partake of the spirit of Romantic poetry and are in the nature of anticipations of the Romantic ideas, and also of the Romantic mannerisms and tone of utterance; so much so that Jones seems to be a precursor of the Romantic movement in much the same way as Gray. Collins, Goldsmith, Smart, Macpherson, and the Wartons are pre-Romantics, indeed more so. This is not to deny that Jones's poems in other respects are typically and conventionally late-eighteenth-century: the same intriguing mixture of eighteenth-century mannerisms and elements pointing forward to the Romantics as in Gray, Collins, and Goldsmith is to be found in Jones. This tendency to a historical shift from sensibility to Romanticism noticed in his poetry is confirmed by formulations of fresh and new notions about the nature and function of poetry in his prose essays. His contribution as an innovator and as an experimenter is sizable, though its scale may be minor.

Though Jones made his first acquaintance with Indian life and thought in his youth, through the medium of Persian, long before his advent into India (1783), it was after settling down in India that he began a close study of Sanskrit and Hindu mythological and religious texts. It was after that that he came to write his most remarkable "Indian" poems, the series of Hymns. Elaborate headnotes have been affixed to these poems by the author, who takes the opportunity in these to acquaint the reader with the details of Hindu mythology, tracing parallels between Graeco-Roman and Hindu gods and goddesses and their stories. And this only shows how conscious Jones was of the experimental nature of his attempt to write on Indian myth in English verse. In his Preface to the 1772 volume of poems, speaking of the Arabic and Persian imitations in that volume, he draws attention to the "so many new expressions, new images, and new inventions"[5] in them. It is his awareness of

[4] Southey acknowledges his debt to Jones in the Preface to his *Curse of Kehama*. Walter Edwin Peck in his *Shelley—His Life and Work* (Vol. I, pp. 305–7) outlines Shelley's debt to Jones. He quotes passages from the letters of Shelley which establish the fact of Shelley's reading of Jones's poems (p. 76). In a letter in 1811 to Miss Elizabeth Hitchener Shelley refers to "the true style of Hindoostanish devotion" (of Jones's Hymns), and in another letter in the same year to the same correspondent he says "Had I *then* been sacrificing at the altar of the Indian *Camdeo*" (*The Letters of Shelley*, I, 93, 103). Holloway feels that Shelley owes his Cupid in "Prometheus Unbound" to Camdeo (HOLLOWAY: *Widening Horizons in English Verse*, p. 6). The same suggestion has been made by Professor Pinto in his article (*loc. cit.*, p. 693). Between them Professor Hewitt and Professor Pinto provide ample evidence of Shelley's debt to the "Hymns" of Jones.

[5] CHALMERS, Vol. 18, p. 442

the same kind of newness in the "Indian" poems that leads him to lace them with detailed notes on Hindu mythology.

Garland Cannon in his definitive biography of Jones furnishes details about the dates of composition and publication of the Hymns.[6] Though all the Hymns were composed by Jones while in India, seven of these were published during his lifetime, and two only posthumously. Six (those to Kama, Narayana, Saraswati, Ganga, Indra, and Surya) appeared in the middle and late eighties of the eighteenth century in the *Asiatic Miscellany,* and "A Hymn to Lacshmi" was first published in the *New Asiatic Researches* in 1789. The twin Hymns to *Prakṛti,* "A Hymn to Durga" and "A Hymn to Bhavani," were published after Jones's death.

The inspiration for the form and mode of the Hymns comes from Pindar, the vogue for whose odes as setters of a formal pattern became only too general in the neo-classical era. It was the obvious choice for purposes of panegyrical celebration. While Jones's technical mastery over the formal elements of the Pindaric ode (which reminds one of his contemporary Gray) is supreme, his experimental vigour as seen in his individual variations and modifications of the form is no less striking.

"A Hymn to Camdeo," the first and one of the best two of the series, is an excited and exciting celebration of the Hindu Cupid in the form of an apostrophe.[7] The close familiarity on the part of Jones with the body of Hindu myth and legend throughout the Hymns (in this poem, that surrounding the Hindu god of love) is not half as remarkable as the skill with which *all* the details are organized and woven into the fabric of the poems. The central idea in the Camdeo hymn is that of the irresistible power of love.[8] The emphasis on the dynamic energy and force which distinguish the god is matched by the suggestion of vigorous movement throughout the poem, and the general feel and effect of dynamic movement is supported by the predominance in the poem of the imagery of bright light, colour, and fire, and also a vein of sustained sensuousness. In the very first stanza, the god is greeted and worshipped in reverential awe:

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[6] *Oriental Jones* (1964), pp. 132–6

[7] That this Hymn in particular captured the contemporary imagination is indicated by the mention of it by John Courtenay in his tribute to Jones (1786):

"Harmonious Jones! who in his splendid strains
Sings Camdeo's sports, on Agra's flowing plains."

[8] "Love can alone make it blishful to live" is the refrain of another poem of Jones's, "Written for *a Fête-champêtre* in Wales." Now that there is evidence of Shelley's reading of the Camdeo hymn (see note No. 4), one may venture the suggestion that for the idea of Love as a great force which finds expression in several of his poems Shelley could have derived part of the inspiration from Jones's poem. Of course, this is not at all to deny the primacy of the Platonic influence on Shelley.

Hail, pow'r unknown! for at thy beck
Vales and groves their bosoms deck,
And ev'ry laughing blossom dresses
With gems of dew his musky tresses.
I feel, I feel thy genial flame divine,
And hallow thee, and kiss thy shrine.

The encounter between devotee and deity, poet and god, is a dramatic confrontation:

"Know'st thou not me?" Celestial sounds I hear!
"Know'st thou not me?" Ah, spare a mortal ear!
"Behold" — My swimming eyes entranc'd I raise,
But oh! they sink before th' excessive blaze.

Qualities such as a suggestion of dynamic drive, the imagery of light, and sensuousness, which are sustained in this as in other Hymns, and which foreshadow the poems, especially the odes, of the Romantics, are joined to yet another pre-Romantic feature, a passionate tone of utterance which comes through despite the presence of a number of obvious late-eighteenth-century features — the derivative Miltonics, the play with proper names, the frequent use of personifications, and the exotic which is partly eighteenth-century, but only partly. The frequency of ah's and oh's, a mannerism of the Romantics and their derivatives, the felt earnestness of assertion, which is Romantic, and the Keatsian trick of repetition can also be noted:

He bends the luscious cane, and twists the string
With bees, how sweet! but ah, how keen their sting!
He with five flow'rets tips thy ruthless darts,
Which thro' five senses pierce enraptur'd hearts:
Strong Chumpa, rich in od'rous gold,
Warm Amer, nurs'd in heavenly mould,
Dry Nagkeser in silver smiling,
Hot Kiticum our sense beguiling,
And last, to kindle fierce the scorching flame,
Loveshaft, which gods bright Bela name.

A general sense of an informing, inner spirit of boundless power which is evoked in the poem is of the same kind, though different in degree, as the similar effect in some poems of Shelley, e.g., the "Ode to the West Wind."

Two Hymns to two aspects of the same goddess, who represents *Śakti* or *Prakṛti*, the principle of nature, are bracketed together as "Two Hymns to Pracriti." "The Hymn to Durga" is on the punitive function of the goddess in her role as the destroyer of evil, while "The Hymn of

Bhavani" is on the goddess's role as the gracious disposer of the blessing of foison and plenty in nature. The form, as Jones points out in the headnote, is that of the first and second Nemean Odes of Pindar. The Durga Hymn tells part of the story of Kalidasa's classic *Kumārasaṁbhava*, briskly, effectively, yet faithfully. The poem is made up of a series of units, each consisting of strophe, antistrophe, and epode, and each devoted to an episode of the legend of Durga. Each unit picturesquely dramatizes one episode, the procedure being thus: the thrust of the strophe introduces the episode and states the conflict which is its source and origin; the counterthrust of the antistrophe develops the conflict and takes it to its climax, and the return of the epode provides the resolution. The formal elegance of the structure, and the final impression of a central unity of theme which results, in spite of the stringing together of episodes, can challenge comparison with similar effects in Gray's "Progress of Poesy." The episode of Śiva's burning of the god of love seems to have been a favourite preoccupation of Jones; for it recurs in several of the Hymns. The play with the various names of a god or goddess becomes a little obsessive here as elsewhere in the Hymns. Yet the habit provides excellent occasion for indulgence in Miltonics, and is not uncommon in the Sanskrit tradition of poetic composition itself, an exercise in which the Sanskrit dictionary of synonyms, *Amarakośa*, lies ready to a poet's hand. The economy and effectiveness of the narrative can be illustrated by citing the close of the poem:

> For, when the demon vice thy realms defied,
> And arm'd with death each arched horn,
> Thy golden lance, O Goddess mountain-born,
> Touch'd but the pest — He roar'd and died.

The lyrical flow of music in these as in other Hymns, which sufficiently conveys the fervour of devotion and an impression of the grandeur of the deity at once, reminds a reader strongly of the structure of feeling in the odes of the Romantics. "The Hymn to Bhavani" is a bright picture of nature in the process of gay burgeoning into life. The predominant image in the poem is the Romantic image of dance, the one which was such a favourite with the last Romantic, Yeats.

> Thus, in one vast eternal gyre,
> Compact or fluid shapes, instinct with fire,
> Lead, as they dance, this gay creation,
> Whose mild gradation
> Of melting tints illudes the visual ray.

The idea of nature all in smiles or gay laughter (an idea which underlies

the first four stanzas of Wordsworth's Immortality ode), is to the fore in the poem — "the wat'ry desert smiles," "in soft smiles her graceful cheek she wreaths," "with many a smiling race." The vivid image of the tall palm tree, and the simile and metaphor associated with it, are worth a look:

> ... yon tall palm, who, like a sunborn king,
> His proud tiara spreads elate,
> To those who throng his gate,
> Where purple chieftains vernal tribute bring.

In "A Hymn to Indra" Jones builds striking individual variations on the stanza form employed. A predominance of the imagery of light and splendour, of "luxury" with a Keatsian abandon, is in evidence in this piece too. No wonder a minute knowledge of the exploits and discomfitures of Indra is displayed. The poem is cast in the form of a "dream poem" with a double frame. The sage Vyāsa has a glorious vision of Indra the chief of the gods in all the pomp and splendour of his court and of the paraphernalia of associates on Mount Sumeru. In the vision, Chitraratha, the chief musician of Indra's paradise, is represented as singing the praises of Indra. The instantaneous impact which the singing has on Indra is depicted carefully, so that the poem becomes at once a celebration of the powers of music and an instance of the exploitation of lyrical music in verse.

The effect of being overcome by a sense of sudden wonder and rapturous surprise (the Romantic mood of the question, "A vision or a waking dream?") is well realized in the opening of the poem in which Vyāsa is introduced as being vouchsafed the vision of Indra. A tribute to the seat of Indra, Mount Meru, follows; it takes the form of a colourful delineation of the pomp and gaiety of Indra's court. Then is introduced the singing of Chitraratha. The modulations of rhythm and tone when he passes from singing of Indra's power and glory to singing of his defeat on two occasions, once at the hands of Krishna and a second time when he was put in bonds by a gardener when he went to steal a pomegranate, are remarkable. After the account of the vision of Vyāsa, the poet introduces himself directly in the last stanza to offer his tribute to Indra as the god at whose instance the rain falls and as the war-god who brings victory, true to the ancient Vedic tradition.

S. VISWANATHAN

(To be concluded)

K. KRISHNAMOORTHY

The Philosophical Background of Indian Aesthetics

[Dr. K. Krishnamoorthy, Professor and Head of the Department of Sanskrit, Karnatak University, Dharwar, is an old and esteemed friend who has often written for us on aspects of Sanskrit literature. In this essay he describes lucidly though in outline the philosophical framework of Sanskrit aesthetics.—ED.]

THE RISE of systematic philosophy in India is rather a late phenomenon. The earliest Indian works are at once poetical and religious. This is true of Buddhist and Jain literature also. The six systems of Hindu philosophy as well as the heterodox systems arose about the beginning of the Christian era and were concerned with determination of Truth and the pathways towards its attainment. All the orthodox systems recognized the limits of reason as well as the need for religion as interpreted by the law-books (*Smṛtis*). The earliest Vedic seers were supposed to be not only poets but also saints.

Aesthetics or the philosophy of beauty found no specific place in the discussions of the philosophers, though Indian art and architecture, poetry and music, were being developed independently at the same time. It seems as if there were a feud between poetry and philosophy in these early times. We find philosophers ridiculing poets as those incapable of hard thinking: *Śāstreṣu hīnāḥ kavayo bhavanti*. The lawgivers go to the extent of banning poetry and secular arts (cf. *Kāvyālāpāṁśca varjayet*). On the other hand, poets and writers on art are seen making strenuous efforts to justify their pursuit by claiming association of one kind or another with the holy Vedic texts. Purely secular studies like medicine, archery, dance-drama, etc., style themselves *Vedas* or *Upavedas*. It is not surprising, therefore, that the first writers on poetry and drama claim the recognized four values of life, inclusive of spiritual perfection (*mokṣa*) as the end of their subject.

This very limitation under which Indian aesthetics had to suffer proved a blessing in disguise. It was forced to recognize different aspects of beauty besides the commonly accepted ones. For example, beauty in natural objects, beauty in art products, beauty in the religious outpouring of emotions, and perfect beauty in spiritual experience are all included in the Indian approach to beauty. The canons and standards differ in each case but the one underlying principle in all of them is not missed.

The first incidental reference to the popular idea of poetic beauty comes from a very unexpected quarter, namely, Kumārilabhaṭṭa's *Tantravārttika*. Kumārila is primarily a *Mīmāṁsaka* or philosopher out to estab-

lish the supreme authority of the revealed Vedic texts in religious matters. An objection is raised by the grammarian, who feels that the value of grammar in understanding the meaning of the Veda is undervalued by Kumārila. Kumārila refutes this objection forcefully by denying the service of grammar even in good secular poetry. According to Kumārila, good poetry could be composed in languages without a grammar; and in Sanskrit too, he feels that grammar, far from adding to its beauty (*Śobhā*), has contributed to its worst defect, viz., cacaphony (*Kaṣṭaśabda*)[1]. He indirectly shows how beauty in poetry is dependent on factors other than grammar. He shows in this connection his familiarity with the earliest theorists of poetry like Bharata and Bhāmaha though he does not expressly mention them.

Characteristically enough, the term for beauty in early theorists is *alaṅkāra,* which has two senses in Sanskrit. The first sense is "beauty," while the second is "means for enhancing beauty, such as ornaments." The popular restriction of the meaning to the second sense alone does injustice to the theorists who spoke of intrinsic concepts of beauty like *guṇa* in their systems. Qualities like order, symmetry, vigour are found in their combination in any configuration of words and meanings in an intrinsic way.[2] It is evident that these striking qualities in poetry lie as much in the eye of the beholder as in the material itself. Variations in style from poet to poet are clear reflections of varying poetic temperaments as evidenced by the *guṇas*. Beauty inhering in form can thus be regarded as a result of the *guṇas* primarily. The *alaṅkāras* or figurative twists manipulated by the poet are not mere appendages, but essential features that raise even commonplace language to the level of poetry. The *śabdas* and *arthas* have thus a dual function in poetry to prove appealing to the reader. The reader's reaction that something is aesthetic is wholly and solely determined by perfection of technique which can be analysed only in terms of *guṇa* and *alaṅkāra*. Such is the earlier view of Sanskrit poetics.

Philosophers of the new school of poetics headed by Ānandavardhana (*c.* ninth century A.D.) were heirs to a deeper philosophical tradition. Indian psychology had made rapid strides in Buddhist works and Yoga treatises. The new writers could not but admit the importance assigned to *guṇas* and *alaṅkāras* in the judgement of poetry by trained critics. But the

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[1] *Loc. cit.* (Benares ed.), p. 205.

[2] The concept of *guṇas* is not to be interpreted in a narrow way to refer to particular stanzas. As explained penetratingly by Namisādhu (on Rudraṭa's *Kāvyālaṅkāra*, II. 32), it has equal reference to a planned construction of the whole plot, as well as the delineation of characters: *Aucityamarthasaṁsthaṁ pātragataṁ athidheyagataṁ ca.* The word *artha* itself is wide enough to mean the whole theme of any work.

question that troubled them was related to the aesthetic psychology of the reader. They asserted that even readers untrained in *guṇas* and *alaṅkāras* who had a fine sensibility for emotional shades in literature could be powerfully moved by poetry. In other words, they thought that the beauty due to *guṇa* and *alaṅkāra* could only form the body of poetry and not its soul.

What, then, is the soul? This question itself, raised insistently in Indian poetics, bespeaks its affiliation with Vedāntic ideas. Not only in the question asked, but also in the answer found, we find the influence of metaphysical thinking in India. Those who did not ask the question in the above form, or even those who asked the question but proposed an answer in terms of *Rīti* (style) etc., could be proved to be oblivious of the importance of the aesthetic experience, which is more or less spontaneous, and never very calculative. No doubt, all the shades of human emotions, moods, and feelings in the human breast had been classified under *bhāva, sthāyi* (long-standing) or *vyabhicāri* (shifting). These were either restricted to the sphere of drama, or given a subordinate place as one or the other of the *alaṅkāras* in poetry. In all this treatment no distinction is stated or implied between life-emotion and art-emotion. Of course, the word *rasa* employed in this context may imply that it is aesthetic; yet, its precise nature is not indicated. Whether Bharata and the early rhetoricians are talking of the emotions of characters alone or of the aesthetic response of the spectators is difficult to determine. It appears to us, as it appeared to Abhinavagupta, that they are talking more of the characters.

A new philosophy of beauty may be said to have dawned with the reinterpretation of *rasa* from the standpoint of the spectator's response. This is common to the different new interpretations propounded by Bhaṭṭanāyaka, Ānandavardhana, and Abhinavagupta. Bhaṭṭanāyaka takes his stand on the function of *bhāvanā* or ideal projection, adopted from the *Mīmāṁsā* system. Ānandavardhana propounds the theory of *dhvani* or suggestion in a flash, an idea borrowed from Bhartṛhari's philosophy of grammar. Abhinavagupta sees in *rasa* the very counterpart on earth of the divine bliss, taking his stand on the mystical philosophy of Kashmir Śaivism.

The new significance given to the ancient term *rasa* by the later theorists makes it a term which corresponds very much to what we mean today by the term "aesthetic experience." It can be found only in the contemplative moment of the spectator who is conscious, however slightly, of the subject-object duality. It may be found in one creative moment of the artist too; but it is not an inevitable condition. Even without

personally felt aesthetic experience, a poet can create a poem with his imagination. Such is the final view of Abhinavagupta, which has held sway in Indian aesthetics ever since his time. The nature of *rasa* is nothing but unalloyed joy, a joy latent in every soul, but becoming patent at the impact of art. In one word, it is "transcendental" (*alaukika*).

But the earlier view of *rasa* as relating to the characters obviously refers to the earthly emotions of man, that have become part of a poet's theme. Any and every enjoyable state of mind (*cittavṛtti-viśeṣa*) can be designated *rasa* or art-emotion, distinguishing it from the same in life. While any sustained play or poem can embody only one or more permanent human emotions as underlying a number of shifting moods, the shifting moods themselves can also serve as themes of minor poetry. Even a technically "lasting" emotion may be treated by a poet as a passing mood by varying the character-relationships. For example, love, which is a permanent emotion by definition, is no more than a mood when love of God finds expression in a hymn of devotion. By the same token, the love of one's mother or motherland as expressed in poetry is technically a passing mood, rendered delectable. Thus, all poetry can have the theme of a *bhāva* alone leading to *rasa* in the reader.

What is the relative importance of the categories of *guṇa-alaṅkāra* and *bhāva-rasa*? Can we attempt a definition? The very first writer who essayed this task systematically, namely, Mammaṭa, included only the presence of *guṇa-alaṅkāra* and omitted all mention of *rasa*, quite justifiably as he was an adherent of the new school. In the new school *guṇa* ceases to be a feature of the raw material of poetry, but becomes an ingredient of *rasa*. Hence mention of *guṇa* is almost tantamount to a mention of *rasa*.

As we saw above, this new philosophy has not only the support of mystical systems of religion, but also religious texts like the *Bhagavad-Gītā* and the *Upaniṣads*. It is stated in the *Gītā* that whatever beauty there is in the world is ultimately an aspect of the Godhead (x.41).[3] But Perfect Beauty is God Himself. As Śaṅkarācārya puts it in his *Saundarya-laharī*, celestial beauties have to identify themselves in mind with Śiva to catch a glimpse of that Goddess.[4] The *Bhāgavata Purāṇa* goes a step

[3] Cf. also—

yā yā prakṛtirudārā
yo yo'pyānandasundaro bhāvaḥ
yatkiñcidramaṇīyaṁ
vastu śivastattadākāraḥ

—quoted in Nārāyaṇa's commentary on the *Atharvaśira Upaniṣad* (Ānandāśrama Sanskrit Series, Poona, 1925), p. 8

[4] *Saundaryalaharī*, verse 12

further in calling beautiful every literary work concerned with the divine.[5] The genesis of all this thought lies in the famous Upaniṣadic epigram *"Raso vai saḥ."*[6]

The religio-mystical idea of *rasa* is all of a piece and could easily become the possession of Indian aestheticians of a later date. But it has its inherent limitations in spite of its wide popularity. To mention only one, it cannot distinguish clearly between beauty in natural objects, beauty in art, and the beauty of God. While any pure aesthetic theory will take up the problem seriously of distinguishing the beautiful from the ugly and the sublime, theories of divine beauty cannot even raise the problem. What is more, no equal status can be assigned in art or literature to themes embodying secular emotions.

Indian aesthetics in the beginning had not made peace with Vedānta or religion. It was purely an entertainment for the princes and was in league with *Kāmaśāstra* (erotics) on the one hand and *Arthaśāstra* (political science) on the other. The three *Śāstras* are called unhesitatingly *Rājavidyā-trayī* by Rājaśekhara in his *Kāvyamīmāṁsā.*

But as a matter of fact, it is difficult even for an expert to draw a clear line of demarcation between the two ideas of *rasa,* since they have been so freely interchanged. Writers like Rudrabhaṭṭa state openly ahat the *rasa par excellence* is *śṛṅgāra* and it will delight the city beaus. Poets too have, more often than not, used the word *rasa* as an equivalent of *bhāva,* a procedure seen also in theorists of a later date.

This leads us to the question of fixing the status of emotions objectively embodied in works of art. Is it the very soul? An affirmative answer is justified only in the case of drama, but it is not true of poetry according to the ancients. The poet's primary task is not transmission or expression or evocation of his personal life-emotions for the consumption of the audience; but it is creation of an art-object whose form and matter lend themselves to an examination by expert critics in accordance with technical canons unique to every art. The early school of aesthetics in India is more or less classical in its approach.

But the new school shifts the emphasis on to the psychology of the poet on the one hand and the critic on the other, and resembles in this respect the Romantic school in the West. But it is the genius of Indian thought that the two did not fall apart, but found a synthesis in the

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[5] Cf. *Tadeva ramyaṁ ruciraṁ navaṁ navaṁ*
Tadeva śaśvanmanaso mahotsavaṁ
Tadeva śokārṇavaśoṣaṇaṁ nṛṇāṁ
Yaduttamaślokayaśo'nugīyate

[6] *Taittirīyopaniṣad,* II. 7

intimate light of spirit.[7]

The inherent difficulty of saying the last word on the subject is most keenly felt by one of the latest writers, namely Bhānudatta in his *Rasataraṅgiṇī*. He tides over it in an ingenious way which is worth noting here. He divides *rasa* into three kinds: direct (*abhimukha*), implicit (*vimukha*), and indirect (*paramukha*). The last again is sub-divided into *alaṅkāramukha* and *bhāvamukha*. Such a distinction does a kind of justice to all the shades in the meaning of *rasa*. The first includes all embodied emotions in a given work; while the second recognizes the same as supplied by the imagination of the reader. The third gives equal importance to the figurative structure of poetic language and the variable moods that might result in aesthetic experience.[8] Such a view will convince us that *manoviśrānti* or absolute aesthetic contentment is the *sine qua non* of *rasa* and it is applicable to emotional as well as non-emotional themes, equally to epic and lyric poems.

K. KRISHNAMOORTHY

It is eternity now, I am in the midst of it. It is about me in the sunshine.

—RICHARD JEFFERIES

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[7] It is interesting to note in this connection how even Abhinavagupta freely adopts the ancient concepts of poetic technique in his commentary on the *Nāṭyaśāstra*. His whole explanation of Bharata's ten *guṇas* is after the manner of Vāmana and is replete with Vāmana's definitions and examples, though Vāmana is a believer in the theory that *guṇas* are grounded on sound and subject. Abhinavagupta admits in so many words that there can be no poetry without *guṇas* and that *alaṅkāras* in poetry have no existence apart from it: *Guṇaśūnyaṁ tu na kāvyaṁ kiñcidapi . . . (alaṅkārāṇāṁ) na tu loka iva sphuṭātra pṛthaksiddhirasti.* (*Abhinavabhāratī*, Gaikwad Oriental Series ed., Vol. II, p. 322).

This idea of *guṇa* as grounded on *śabdārtha* rather than being a property of *rasa* is championed by Jagannatha also in his *Rasagaṅgādhara*.

[8] As a corollary, it follows that when figurative structure or imagery is a sufficient cause for the reader's aesthetic experience, it should be deemed superior to any shade of emotional content which may be intended therein :

Alaṅkāre ca rucire manoviśrāntikāriṇi
Alaṅkārasya mukhyatvaṁ gauṇatvaṁ rasabhāvayoḥ

—*Loc. cit.*, Ch. VIII

New Books and Old

The Nature of Man*

THE PHILOSOPHIC MAINSPRING of the Industrial Revolution — which began in Britain — was a belief in the ultimate perfectibility of man by material progress. The triumphs of science and technology, so the argument ran, by emancipating man from brute labour, would enable him to attain a far higher state of civilization. Utopia seemed to be just round the corner. The Great Exhibition of 1851 was the ultimate expression of this belief. The Crystal Palace was a great temple dedicated to the worship of those great emancipators "the useful arts." Peaceful competition between nations in trade and manufacture would in future take the place of war.

The Christian doctrine of the fall and man's redemption through grace was rejected by these optimistic materialists. In any case, the Darwinian theory of evolution with its notion of the survival of the fittest appeared to them to invalidate the whole basis of Christian religious doctrine.

After 1851, however, faith in science and technology began to wane. People began to doubt whether they really were the key to human perfectibility. But it is in our own century that doubt became disillusionment. The first Great War began the process of disenchantment and the second completed it. The genocide of the Jews by Nazi Germany; the horrors of Belsen and Buchenwald and the annihilation of the city of Hiroshima by an atomic bomb quenched the mood of optimism for good and all. Instead there is now a wide-spread belief, popularized by certain psychologists, behaviourists and ethologists, that man is "nothing but" a naked ape with an ineradicable instinct for aggression inherited from his remote ancestors. Because the evolution of human society, so this argument runs, has far outpaced the slow natural process by which man changes his nature, the outlook before our species is extremely gloomy. It envisages a relapse into a barbarism in which the barbarians will be armed, not with primitive clubs, but with atomic bombs.

One of the most persuasive and eloquent expositions of this belief is Desmond Morris's immensely popular book *The Naked Ape*. The book under review is a considered reply to it and to others of Morris's school, exposing on scientific grounds the fallacy of the theory that man is "nothing but" an ape. The two authors are expertly equipped for their task and their refutation of what they call "nothing butery" is entirely convincing. For this reason alone I wish their book could have as wide a circulation as *The Naked Ape,* since it supplies a very wholesome corrective to views which are at the present time immensely influential and therefore harmful.

Nevertheless, when this has been said, I believe the truth may lie somewhere between the two sides in this controversy. *Naked Ape or Homo Sapiens?* is an addition to the Teilhard Study Library and its philosophy reflects that of Teilhard de Chardin. To attempt to summarize de Chardin's philosophy in this review is impossible; in any case most readers of this magazine are doubtless familiar with it. Sufficient to say that I think it underestimates the power and the problem of evil. Although it is undoubtedly much more

* *Naked Ape or Homo Sapiens?* By JOHN LEWIS and BERNARD TOWERS. (The Garnstone Press Ltd., London. xx + 134 pp. 1969. 21s.)

profound, in this respect it sometimes comes perilously close to the old discredited doctrine of man's perfectibility through the agency of material progress. The optimism of such a philosophy can be as dangerous as the pessimism implicit in "naked apery," which the authors rightly attack.

The authors condemn the view that, in mind and body, man is nothing more than a rag-bag of evolutionary left-overs. But because he is certainly more than this, we should not ignore the influence of the left-overs. In the complex mechanism of the human body there are more vestiges of man's remote ancestry than the authors allow. Some of our more advanced thinkers are beginning to attribute certain prevalent modern diseases to the malfunction of these vestigial mechanisms under the stress conditions imposed by modern civilized life. To take but one example, coronary thrombosis is believed to be due to a mechanism which, in circumstances of exposure to physical danger, caused the blood to clot and so prevented bleeding to death from wounds. Thus a mechanism originally designed to be life-preserving has, under modern conditions, turned killer. If our evolutionary inheritance can have such effects upon our bodies we are surely entitled to suspect that it may have as great an effect on our minds.

The authors rightly stress that the phenomenally rapid growth (in terms of evolutionary time) of the human brain was the most significant achievement of the whole evolutionary process. It was marked by that prodigious increase in the size of the brain-case which distinguishes *Homo sapiens*. The authors agree with de Chardin in believing that this step was crucial; that it brought man reasoning power, the power to store knowledge and experience, and the ability to communicate with his fellows. As a consequence, evolution henceforward became a conscious process directed by the human mind.

So far so good, but what this book fails to point out is that this greatly enlarged and uniquely human seat of reason was not substituted for the older and smaller instinctual brain but added to it. It is the mysterious workings of this far more ancient brain that we imperfectly understand, but whenever we speak of being "absent-minded" we mean that our reasoning mind is preoccupied elsewhere and has left control of our actions to the automatic pilot of the ancient brain. In this regard it is unfortunate that this book does not take account of the thesis advanced by Arthur Koestler in his remarkable book *The Ghost in the Machine*. In it, Koestler accounts for the existence of evil by advancing the theory that, in terms of computer technology, the circuitry between the new and the old brains is defective with the result that the former has imperfect control over the latter. Why else should the irrational so frequently prevail over the rational? Despite alarmist crime statistics, man as an individual is a peace-loving animal, seldom given to violence. How then to account for the fact that he becomes quite otherwise once his identity is submerged in a religious, political, or national group?

All instinctive feeling is not bad. Our feeling for the natural world, our love of beauty, and through this a great deal of our artistic achievement, may originate as the expression of instincts deep in the ancient brain whose origins we apprehend but dimly although our reason is capable of apprehending them. No, according to this theory it is to defective co-ordination between the new and old brains that the problem of evil is due. That problem today is aggravated by the fact that, understanding so little of the workings of the older brain, we create with our reason an environment increasingly urban and unnatural which is alien and repugnant to it. In such circumstances the older brain becomes, like the ancient blood-clotting mechanism, no longer life-preserving and life-enhancing but a potential killer.

This viewpoint stands midway be-

tween the now popular pessimism of *The Naked Ape* and what I consider the dangerous optimism of this reply to it. I find it an acceptable explanation in terms of scientific theory of the truths expressed symbolically by the higher religions. Surely also it provides surer ground for faith in man's future on earth? For, no matter how formidable the solution to a problem may be, once it is rightly understood that solution becomes possible.*

L. T. C. ROLT

H. P. BLAVATSKY: *Collected Writings*. Vol. III: 1881-2. (The Theosophical Publishing House, Wheaton, Illinois, U.S.A. 583 pp. 1968.)

In the wake of Volumes I and II of the collected writings of H. P. Blavatsky comes this third volume covering the period 1881-2. It contains some very illuminating articles and notes on many abstruse points in science and religion. In an essay on "Zoroaster in History" the author makes some startling disclosures about the Zoroastrian religion. She says that the key to its true understanding lies within the books of the Kabala. In a majestic sweep of the hidden religions of remote sects and tribes, she brings to light the similarity of the religion of the Druses to Hinduism and Buddhism, and how Sikhism resembles Lamaism in many ways. Writing about symbology, she points out that Western symbology in the ancients is the same as that of the Aryans.

The concept of the Trinity and the belief in a coming Messiah at the end of a future cycle, she records, are the same in Hindu, Christian, and Zoroastrian religions. In an article on "Stars and Numbers" she shows how true science and metaphysics are closely related and how strict mathematical calculation is the basis of astrology.

In this volume we also get a glimpse of the trials and tribulations of the author in India in her fight against orthodoxy and fanaticism. Earnest students of world religions and seekers after truth will find much in this book that is valuable and thought-provoking. There are guidelines to measure the depths of old teachings that are today time-worn and obscure. One must be grateful for the making available of such material, as it enhances knowledge of exact science and reconciles many conflicts arising out of misinterpretation of religion in the contemporary world.

A. R. S.

Meditation in Action. By CHÖGYAM TRUNGPA. (Stuart and Watkins Ltd., London. 74 pp. 1969. 15*s*.)

During the past few decades many books have been written, on many different levels, purporting to communicate Eastern religious thought, feeling, and practice to Western persons. But the task, whatever the level on which it is attempted, is evidently one of great difficulty, and it has to be admitted that the achievement of most of these books is limited. Indeed we can guess, from our own experience of the difference between conversation with a friend and even the most eloquent of his letters, that the reported words of the Buddha or of Christ, even supposing them to be authentic, must be no more than the shadows of what we should have understood had we been present when they were uttered; and it is so with the

* We invite readers' attention to "Man: God and Animal," a reprint which appears after the reviews in this issue. It illuminates Mr. Rolt's admirable thoughtful comments from a very different point of view.—ED.

teachers of our own day: we often feel that their words, however accurately reported, which we read come between us and the reality and truth of their teaching.

So it is very remarkable indeed to find between the covers of this short book (a collection of seven talks, taken down on tape and thence transcribed and edited) so much of that very quality which the great majority of books about Eastern religion lack: the spirit of the teaching in question, which here so vigorously survives the letter. Part of this spirit is conveyed by a refreshing simplicity and clarity of thought and diction, part by extraordinary depth of feeling.

The book is of the highest value as an introduction to the basic teachings of Buddhism, and indeed to much more.

R. H. WARD

Political and National Life and Affairs. Vols. I–III. By M. K. GANDHI. Compiled and edited by V. B. KHER. (Navjivan Publishing House, Ahmedabad. 208+327+276 pp. 1967-8. Rs. 6.00 each)

Recently a spate of Gandhian literature is being published. The Gandhi Centenary Year has provided a stimulus to the study and interpretation of Gandhiji's ideology, his political and religious tenets, and his views on multifarious national, social, and political problems of his day.

To these efforts these three volumes add a fresh dimension, though the first two volumes were published in 1967 and the third in 1968. Their contents are mainly a reproduction of selected extracts from Gandhiji's writings in *Young India, Navjivan, Harijan,* and other periodicals he edited.

The extracts incorporated in the volumes are grouped under convenient and appropriate headings to ensure some sort of continuity. But what is distinctive about the publication is the comprehensive and lucid introduction by Shri Kher, in which he attempts to answer some popular misconceptions about Gandhiji's work, views, and achievements. Some of these are: that, as in Gandhi's case, religion and politics are not compatible with each other; that the "spiritual" approach to politics by Gandhiji was responsible for India's partition; and that Gandhiji was a "dismal" political failure.

With regard to the first of these, Shri Kher says that Gandhiji's concept of "spiritualized politics" was originally not his but that of Gokhale, whom Gandhiji often referred to as his Guru. But as he gave practical shape to the idea it became clear that in his view politics without religion cannot exist. At the same time "religion" did not mean sectarianism or the religion of "the superstitious or blind" or "religion that hates and fights." The notion that politics should have a spiritual basis became fundamental to Gandhiji's policies and actions and was the central guiding factor in the *satyagraha* and civil-disobedience campaigns that he led or the fasts he undertook. Gandhiji's insistence on non-violence as an inviolable factor in the conduct of the freedom campaign helped India to secure independence from British rule, though there were other adventitious circumstances also.

As regards the view that Gandhiji's policy led to India's partition, Shri Kher says that it was the "incompatibility of nature, make-up and temperament of Gandhiji and Jinnah" and their "clash of personalities" which ultimately split the country. If we take this view, it was a tragic epilogue to an epic fight for freedom that temperamental conflicts between two persons, however eminent, should have been the cause of a national tragedy. History does have many examples of how the fates of millions of people and whole countries are decided by the qualities of a few individuals.

C. V. H. RAO

Swami Vivekananda in East and West. Editorial advisers: SWAMI GHANANANDA and GEOFFREY PARRINDER. (The Ramakrishna Vedanta Centre, London. 223 pp. 1968. 20*s*.; $3.00)

The difficulty of the editors may well be imagined when we remember the magnitude of the work undertaken. Swami Vivekananda had a multi-faceted genius and it was not easy to present even a sketchy account of what he did and thought in the very limited compass of two-hundred-odd pages. But the impossible task has been faced by an adroit teaming together of some very well-known scholars in the field, who have done their bit of work very thoroughly and efficiently.

The practical Vedantist, as Vivekananda was known to be, had a terrific impact on contemporary thought and his social philosophy and the philosophy of service gave a new lead to the *Sanātana* Vedantist and the groping world. His idea of man-making education was the right type of educational philosophy that was needed by the Indian youth. Technological and scientific knowledge had to be coupled with the *Sanātana* regard for spiritual values: that was the panacea for the ills that India had been suffering from. With this the Indian youth had to be resuscitated and given a fresh lease of life, worthy of the modern world he lives in. The old Greek ideal of education in physical fitness was once again held up before the young men and women of contemporary India by the redoubtable Swami. His zeal for reform was inspired by a true love for India, and so the people never felt the pinch of this zeal. The poor, the illiterate, the neglected, and the down-trodden felt that the Swami was one of them and that is why his clarion call reached even the lowliest of the low. They felt this *Sannyasin* to be one of them and that he belonged to them truly. He spoke truth and he was a God-intoxicated man. The Swami belonged to the order of the "chosen seed" and that is how India listened to him intently.

The West listened to him as well and the details of this great story are fascinating. His dramatic breakthrough in the Western hemisphere in ochre robes in the role of torch-bearer from the East was a great event fraught with greater meaning and significance. The Upaniṣadic identity of man and God and the consequent non-difference between man and man laid a magic spell on his listeners. He harped on the great teachings of the Upaniṣads and the teachings of his Master, Ramakrishna Paramahansa. He had lost his heart to this poor Brahmin of Dakshineshwar and in return the Master's great wealth of spiritual experiences was left a legacy to the world at large. When he addressed the Chicago audience as "Brothers and Sisters of America" the magic was felt because the words had come from one who realized the oneness of the entire human race through the identity of the spiritual Self. This gave his utterances the force of *Mantra*, as conceived by Shri-Aurobindo.

This volume presents the great theme in some eleven essays by some eminent thinkers, such as Swami Ghanananda, E. R. Marozzi, Swami Sraddhananda, Ninian Smart, F. R. Allchin, A. N. Marlow, T. S. Avinashilingam, Swami Parahitananda, the Rev. Sidney Spencer, Swami Satprakashananda and Professor A. L. Basham. The tributes by Smt. Vijaya Lakshmi Pandit, Dr. C. P. Ramaswami Aiyar, Mr. Kenneth Walker and Shri M. C. Chagla in the Appendix are worth mentioning for their sincerity in attempting an appraisal of the ideals the great Swami stood for.

We strongly recommend the book to all serious students of sociology, theology, and philosophy. This book undoubtedly presents a new type of axiology as it was understood by Swami Vivekananda.

S. K. NANDI

What World Religions Teach. By E. G. PARRINDER. (George G. Harrap & Co. Ltd., London; Oxford University Press, Bombay. 229 pp. Second ed., 1968. 18*s*.)

Dr. Parrinder is Reader in the Comparative Study of Religions in the University of London. He is the author of several books in his field. The present work, now in an enlarged second edition, is intended for English school and college students. It is divided into two parts. The first presents the religions of India, the Far East, and Africa, while the second presents Zoroastrianism, Islam, Judaism, and Christianity.

Three final chapters are "What We Can Learn from Other Faiths," "What Christianity Offers," and a "Postscript," in which the author points out some modern trends.

What Christians can learn from other faiths includes: the greatness of God (Islam); the immanence or nearness of God (Hinduism and Taoism); the service of God for His own sake (the *Bhagavad-Gita* and many great saints such as the Muslim mystic, Rabia); the perspective of eternity (Buddhism and Hinduism); methods of meditation and yoga (the Eastern religions); and peace (Buddhism).

What Christianity offers to other religions includes: the unity and diversity of God; revelation in Christ; the teaching of Jesus; the Cross and the Resurrection; social service; and a universal religion.

This outline of the contents of *What World Religions Teach* will show that the book is a great advance on the old Christian attitude that condemned and criticized other religions. Yet here still a strong claim is made for the superiority of Christianity over other religions.

This claim cannot be permitted to pass unchallenged. It represents an unrealistic attitude and one that will retard the progress of religion in the world.

Religion today — and indeed every sphere of thought — must take its stand upon the fact of the unity of existence. The One Spirit of the universe finds expression through all the cultural and scientific achievements of man. These achievements may thus be regarded as the sum-total of world thought. They constitute world civilization and each individual achievement thus becomes a facet of world civilization.

An important aspect of world civilization is world religion. Every religion has within it a basic idea which is its own special genius. It is this idea that is of universal significance. The various religions may thus be seen as complementary to each other, each one a facet of a universal experience which is world religion.

Lacking this universal standpoint, the author has not grasped the subtleties of the Eastern religions, and has misrepresented the teaching of Shri-Ramakrishna and the aims of the Ramakrishna Mission.

IRENE R. RAY

A New Road to Ancient Truth. By ITTOEN TENKO-SAN. Being extracts from his writings translated by MAKOTO OHASHI, in collaboration with MARIE BEUZEVILLE BYLES and with an introduction by her. (George Allen and Unwin Ltd., London. 184 pp. 1969. 35*s*.)

The "new road" of the title is an extreme expression of the idea of renunciation of self. The "ancient truth" is that the root of evil lies in ourselves and not in the world outside.

This is a disturbing book, raising uncomfortable feelings mostly concerned with faith: the faith that by renouncing all we will gain all; that in embracing utter poverty we gain the greatest wealth. "The mission of Ittoen is to testify to the truth that there is security without possession."

Tenko-San founded the Ittoen community (in Japan) by renouncing his wealth and status and becoming the

poorest of the poor. This is commendable but not new. Wealthy young men have done the same thing before. Do they really experience poverty thereby? The gracelessness, the indignity, the hopelessness of real poverty? I doubt it. Nevertheless they have made the renunciation, and the inbred strength of past security can carry them on to achieve great things, which they often do; which Tenko-San has done.

Service to the local community, doing the most unsavoury jobs, and doing them consistently day in, day out, is the main practical activity of Ittoen. If payment is offered it is refused. Yet the community lives and thrives, and its needs are satisfied.

A high and wholesome quality of living is engendered at Ittoen:

> Members . . . should not have even a passing thought that another's way of living is wrong. They should only pray in silence looking to Light.

Or again:

> All we seek is to take on our shoulders the burden of the wrongdoing of the world, and do what we can to expiate it.

These are very elevated feelings, and a group living by them day by day can be a centre of great spiritual power.

The book is well produced and easy and pleasant to read. We are indebted to Marie Byles for bringing this experiment to our notice, and for her valuable introduction and notes.

VIVIAN WORTHINGTON

Jainism as a Faith and Religion. By SHREE CHAND RAMPURIA. (Jain Swetambar Tarapanthi Mahasabha, Calcutta. 41 pp. 1968. Re. 1.00)

This is a monograph (now in its third edition) which in a concise and lucid manner presents the essential features of Jainism both as Faith, which is "what we believe in," and as Religion, which is "what we practise" (p. 22). "The aim of Jainism is to teach the process of freeing the Soul from the bondage of matter, and restore the same to its pure, unadulterous state" (p. 5). Accordingly, the first section deals with the themes (a) "The World and Its Six Constituents" (for the Jains "the world is a fact and exists as a reality," p. 1); (b) "Why the Soul Roams About," and (c) "Process of Liberation." The second section describes the "Fourfold Path of Liberation" (Right Knowledge, Right Faith, Right Conduct, and Right Austerities). Jainism does not lay stress on any ritual; as such, it is simple. It insists only on the cultivation of virtue and internal purity (p. 40). The reader will look forward eargerly indeed to reading the subsequent monographs which the publishers have planned.

G. M.

Breakthrough: Rediscovering the Holy Spirit. By ALAN WALKER. (Fontana Books, William Collins Sons and Company Ltd., London. 92 pp. 1969. Paperback, 5*s*.)

The Christian doctrine of the Holy Spirit of God can be approached in two ways — theologically and experimentally. Alan Walker, Australian church leader and founder of Life Line International, a global organization to meet men in personal need, opts for the latter. Relating the contemporary ills of man to Christianity's failure to understand and grasp aright the working of the Holy Spirit, the author discusses the current spiritual and moral crisis of the West, the Christian situation in Russia, Indonesia, Latin America, and elsewhere. The Holy Spirit, the Christian description of the power of God at work in the world, challenges the whole human family to respond to today's call for a world-wide conscience.

BRIAN G. COOPER

The Origin of the Zodiac. By RUPERT GLEADOW. (Jonathan Cape, London. 238 pp. 1968. 45*s*.)

In this serious scholarly attempt to fix the origin of the zodiac, the author has brought to bear on the problem a critical and keen interest. He ranges from the Babylonian to the Mexican and examines classics, traditions, folklore, myths and beliefs, symbols and sources in order to ascertain their true import, selecting and discarding threads of evidence, and builds up an impressive proposition. By and large his hunch is that the asterism or *nakṣatra* system is of Indian origin and that the zodiac is plausibly Babylonian.

About India and achievements Indian, the author betrays the usual Western tribal bias towards Hellenism. Admitting the *Daśā* system as truly Indian, he does not pursue the matter beyond bare mention, though he is not averse to having a few digs at *Jyotiṣa*. For example, his oblique reference to the Indian method of house aspects — this despite the Indian origin of the *nakṣatra* system and the *Daśā* system and the allegedly borrowed Babylonian zodiac — is in point.

But what really mars the otherwise scholarly character of this book is a few gibes like this:

> When it was found that the spring point did not remain stationary in Aries, some one suggested that perhaps it swung to and fro through an arc of 27 degrees to east and west of the beginning of the sidereal zodiac. The time before it returns to this point is given in the *Surya Siddhanta* as 7200 years. (pp. 141-2)

This is indeed unwanted.

The book is thoughtfully illustrated with plates, charts, and sketches. Despite the drawbacks pointed out above, the book is scholarly and presents a comprehensive account of the origin and history of the zodiac and is well worth study by all those interested in astrology and astronomy.

B. V. R.

Man: God and Animal

[We reprint here the concluding portion of a mystical essay, *Through the Gates of Gold*, which was first published under the auspices of the Theosophical Movement in the last quarter of the nineteenth century. It illuminates that debate on the nature of man to which Mr. Rolt's review-article on earlier pages contributes so thoughtfully.

—ED.]

IN MAN, taken individually or as a whole, there clearly exists a double constitution. I am speaking roughly now, being well aware that the various schools of philosophy cut him up and subdivide him according to their several theories. What I mean is this: that two great tides of emotion sweep through his nature, two great forces guide his life, — the one makes him an animal, and the other makes him a god. No brute of the earth is so brutal as the man who subjects his godly power to his animal power. This is a matter of course, because the whole force of the double nature is then used in one direction. The animal pure and simple obeys his instincts only and desires no more than to gratify his love of pleasure; he pays but little regard to the existence of other beings except in so far as they offer him pleasure or pain; he knows nothing of the abstract love of cruelty or of any of those vicious tendencies of the human being which have in themselves their own gratification. Thus the man who becomes a beast has a million times the grasp of life over the natural beast, and that which in the pure animal is sufficiently innocent enjoyment, uninterrupted by an arbitrary moral standard, becomes in him vice, because

it is gratified on principle. Moreover, he turns all the divine powers of his being into this channel, and degrades his soul by making it the slave of his senses. The god, deformed and disguised, waits on the animal and feeds it.

Consider, then, whether it is not possible to change the situation. The man himself is king of the country in which this strange spectacle is seen. He allows the beast to usurp the place of the god because for the moment the beast pleases his capricious royal fancy the most. This cannot last always; why let it last any longer? So long as the animal rules there will be the keenest sufferings in consequence of change, of the vibration between pleasure and pain, of the desire for prolonged and pleasant physical life. And the god in his capacity of servant adds a thousandfold to all this, by making physical life so much more filled with keenness of pleasure, — rare, voluptuous, aesthetic pleasure, — and by intensity of pain so passionate that one knows not where it ends and where pleasure commences. So long as the god serves, so long the life of the animal will be enriched and increasingly valuable. But let the king resolve to change the face of his court and forcibly evict the animal from the chair of state, restoring the god to the place of divinity.

Ah, the profound peace that falls upon the palace! All is indeed changed. No longer is there the fever of personal longings or desires, no longer is there any rebellion or distress, no longer any hunger for pleasure or dread of pain. It is like a great calm descending on a stormy ocean; it is like the soft rain of summer falling on parched ground; it is like the deep pool found amidst the weary, thirsty labyrinths of the unfriendly forest.

But there is much more than this. Not only is man more than an animal because there is the god in him, but he is more than a god because there is the animal in him.

Once force the animal into his rightful place, that of the inferior, and you find yourself in possession of a great force hitherto unsuspected and unknown. The god as servant adds a thousandfold to the pleasure of the animal; the animal as servant adds a thousandfold to the powers of the god. And it is upon the union, the right relation of these two forces in himself, that man stands as a strong king, and is enabled to raise his hand and lift the bar of the Golden Gate. When these forces are unfitly related, then the king is but a crowned voluptuary, without power, and whose dignity does but mock him; for the animals, undivine, at least know peace and are not torn by vice and despair.

That is the whole secret. That is what makes man strong, powerful, able to grasp heaven and earth in his hands. Do not fancy it is easily done. Do not be deluded into the idea that the religious or the virtuous man does it! Not so. They do no more than fix a standard, a routine, a law by which they hold the animal in check. The god is compelled to serve him in a certain way, and does so, pleasing him with the beliefs and cherished fantasies of the religious, with the lofty sense of personal pride which makes the joy of the virtuous. These special and canonized vices are things too low and base to be possible to the pure animal, whose only inspirer is Nature herself, always fresh as the dawn. The god in man, degraded, is a thing unspeakable in its infamous power of production.

The animal in man, elevated, is a thing unimaginable in its great powers of service and of strength.

You forget, you who let your animal self live on, merely checked and held within certain bounds, that it is a great force, an integral portion of the animal life of the world you live in. With it you can sway men, and influence the very world itself, more or less perceptibly according to your strength. The god, given his right place, will so inspire and guide this extraordinary creature, so educate and develop it, so force it into action and recognition of

its kind, that it will make you tremble when you recognize the power that has awakened within you. The animal in yourself will then be a king among the animals of the world.

This is the secret of the old-world magicians, who made Nature serve them and work miracles every day for their convenience. This is the secret of the coming race which Lord Lytton foreshadowed for us.

But this power can only be attained by giving the god the sovereignty. Make your animal ruler over yourself, and he will never rule others.

Ends and Sayings

"... ends of verse
And sayings of philosophers."

—SAMUEL BUTLER: *Hudibras*

Adolescent rebellion is surveyed by Dr. Bruno Bettelheim, the well-known American psychologist, in "Obsolete Youth" (*Encounter,* September 1969). The common symptoms in every country are the feeling that "youth has no future," and antagonism to America as symbolizing the modern technology that students feel has made them obsolete and insignificant. Senseless violence results, not from reasoned convictions, but from feeling, from a fanatical belief in one's right to assault and destroy anything or anyone not in agreement. It is wealthy industrial states that engender student revolt. By an unnatural prolongation of dependent education they delay and diminish youth's opportunities for mature responsibilities, while senseless competition forces into university large numbers totally unsuited to academic "study and intellectual adventure," who need rather "to find their manhood." Significantly the rebels are not in the practical sciences, medicine, chemistry, engineering, etc. Here practical experiment must confirm suppositions, while in the social sciences and humanities it is only too easy to formulate impracticable utopias.

Dr. Bettelheim diagnoses, in the few radical student-leaders well known to him, excessive intellectual development and emotional immaturity. Most come from liberal upper-middle-class families who, unwittingly, have misapplied psychological findings. Facing up to emotions, anger, etc., instead of repressing them, does not mean encouraging their aggressive expression, but recognizing them in one's thoughts. Thus today there is little built-in control of adolescent aggressions. Similar misunderstanding has removed the factor of moral motivation in the attempt to remove fear. Reaction from nineteenth-century over-repression has produced contradictions—the adolescent's defiant reversal of parental standards is empty because he is still dependent financially and educationally. Dr. Bettelheim links the extremist's hatred of any "establishment" with self-hatred. Despite high-sounding moral charges against society, his true motive is destructive hate. The extremists inevitably include intelligent and verbal paranoiacs, whose unconscious appeal endangers the immature and disgruntled. The outward discharge of violence preserves delusional beliefs. Corporate demonstrations give the social isolate the temporary false feeling of "belonging." Dr. Bettelheim is, however, more concerned with the majority, the serious students who are drawn into the confrontation but who grow out of the feeling of uselessness when later

they find their feet in a satisfying job, marriage, etc. Incidentally, ancient Hindu culture defines four stages: student, householder, spiritual recluse, and holy man. Dr. Bettelheim writes: "Without a fair degree of sex repression, no latency period; without latency, no prolonged span of intellectual learning."

Further, has "adult abdication" from the moral teaching of self-control produced imperviousness to reason, and a corresponding vulnerability to the lowest, destructive, and obscene elements in human nature? The fact that the exploitation of these by extremists receives spectacular publicity, while orderly, reasonable, student protest passes almost unnoticed, indicates the fascination these elements exert even on ordinary people. University authorities must give a lead by resisting coercion, while inviting reasoned discussion of improvements.

To sum up Dr. Bettelheim's suggested reforms, many at university now without interest or ability for higher education would be happier with "high-level education in the professions and services, closely linked to a work programme." A general youth service programme would provide work on "socially relevant projects while earning pay, and getting professional training as they do." A period at university would follow for those who still wished to go, though by this time many would have found a more satisfying line for themselves. If the majority of youth were able to overcome present unrest, extremists' power would fail for lack of support. Higher education should aim to provide "the real life experiences and the emotional satisfactions" young people need.

While this shrewd psychograph shows valuable insights, it makes no reference to the real factors that give meaning, value, and purpose — the spiritual realities. While these remain so nebulous, it is not surprising that so many people feel the frustrations of non-entity. Ancient philosophy refers our sense of identity not to the unstable personality with its instinctive zoo, but to the Higher Ego (the "I" consciousness) in us, whose divine presence is sensed occasionally. The endeavour to understand two main doctrines of that ancient philosophy — reincarnation and karma — and the conviction of the interrelatedness of all life will increase that happy awareness.

A recent pamphlet has pointed to the decline of the dominance of party politics and centralized government in Britain, and the growing importance of smaller units, pressure groups, unions, associations, self-governing communities, etc. *Central Reform in the Centrifugal Society* is published by the "Open Group" of social scientists and journalists, to put forward their ideas for achieving more individual freedom and equality and a better safeguarding of the quality of the environment.

Jo Grimond, the former Liberal leader, comments on this (*The Guardian,* 15 September 1969), emphasizing the increasing disillusionment felt by people because of the government's weakness in administration and reform, and their resentment at the impersonality of bureaucracy, and the injustices due to its ineffectiveness. Parties are split internally, without any central driving force. Incoherent violence or the repudiation of society is no answer, since "for many people membership of a group of some kind is one of the most important factors in their lives." Mr. Grimond, while faulting the pamphlet for "lack of a general philosophic skeleton" on the question of the liberty of groups, agrees wholeheartedly with the need for reducing political and other units to manageable proportions that "could present people with choices of a size and nature which they could grasp and restore a feeling of control over their own lives." Yet even in small groups there is danger of ossifying into a dead orthodoxy, unless individual ex-

pression, even eccentricity, Mr. Grimond declares, is encouraged as a balance. The pamphlet offers many recommendations for reform advocating the replacing of the conventional monolithic political party by a more flexible conception "embracing and co-ordinating groups and individuals dedicated to different purposes."

Rudolf Klein (*The Observer,* 14 September 1969) compares the pamphlet with a significant book by Dr. E. F. Mishan, *Growth: The Price We Pay,* whose plea is for quality rather than quantity production. We have statistics about industrial production and export growth, e.g., of cars, but none about the noise and fumes they produce. "An apparent increase in economic prosperity can therefore disguise a loss in the entire quality of life." Politicians' promises of prosperity raise unfulfilled expectations and produce consequent national frustration and despondency.

It is useless to increase the "means" if thereby the "end" is destroyed. Why multiply brands of cars, if the countryside's peace and value is lost? Mr. Klein views this (at present minority) "preoccupation with the quality of life" as the common thread that holds together varied factors such as student revolt, the disillusioned departure of intellectuals from party politics, and so on. If this is ignored, political parties may become

> increasingly irrelevant institutions clinging to a theology of politics which no longer reflects the aspirations and fears of a growing number of people.

It is hopeful that even a minority are beginning to ask whether we have not mistaken the Real for the unreal and the unreal for the Real. Yet the search for the Real must continue much further if mankind is to find Self-realization.

The word "soul," long discarded and sneered at by sophisticates, and ignored by the man in the street, is back again on the headlines. Popular negro singers use it to denote an emotional quality in their singing. The Labour Party in Britain features itself as "The Party with Life and Soul." True, these are misunderstood and misleading applications, but perhaps continued familiarity with the word as such may in time make acceptance of its complex scale of meaning more possible.

The *Anima Mundi,* the World Soul, reflects itself in all those principles of man that lie between his two poles of spirit and body (or matter) — spiritual soul (*Nous*), human soul (*psyche*), instinctual soul (*phren*), animal passional soul (*thumos*) — the range of immortal-mortal. The present-day urge for self-identity, self-knowledge, could well profit by a study of these, from both Eastern and Western philosophies.

ERRATUM

We regret that in the article by Smt. Sarala Devi on "The Self-supporting Village Republic" (THE ARYAN PATH, June 1969) two figures were misprinted. The relevant sentences (p. 264) should read:

> "Through the *Bhū-dān* movement the ownership of about 4,500,000 [not 450,000] acres of land was voluntarily relinquished. Owing to difficulties of legal formalities and official delays, so far about 2,000,000 [not 200,000] acres of this land have been distributed to landless labourers who have now become self-supporting and self-respecting peasants."